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Government  
Publications

ONTARIO FILM  
DEVELOPMENT CORPORATION

Annual Report

1994 • 1995



OFDC®



**ONTARIO  
FILM DEVELOPMENT  
CORPORATION**

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Toronto, Ontario  
M4W 3R8

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Printed in Canada



## Highlights

The following are among the highlights of 1994/95, the ninth year of operation for the OFDC:

- ▶ Total production reached record levels: \$472.5 million during the fiscal year 1994/95, or \$501 million for the 1994 calendar year
- ▶ OFIP rebates of \$15.8 million in 47 projects provided incentives for \$145 million of production activity by Ontario-based companies
- ▶ Investments totalling \$3.38 million in feature films and television projects stimulated almost \$26 million in production budgets
- ▶ OFDC films garnered a total of 14 Genie Awards and 30 invitations to international festivals
- ▶ The OFDC achieved an 80% increase in its recoupment over a five-year period to the 1994/95 level of over \$1 million
- ▶ OFDC funding of \$1,058,165 supported a range of professional development activities by various organizations
- ▶ OFDC is the first public funding agency to stimulate multimedia content development through its New Media Development Program
- ▶ OFDC begins a re-engineering process to streamline and reposition the organization for the future

## Board of Directors

The Board of Directors meets quarterly and is responsible for the corporation's overall direction and management. Members are appointed by Cabinet Order in Council for one to three-year terms.

Directors as of March 31, 1995:

Diane Chabot* **	Benny Lobo**	* Member of
Chairperson	Janet Lunn	Executive Committee
Cameron Bailey	Farouk Muhammad***	** Member of Audit
Rita Deverell*	Garry Neil*	Committee
Arnold Gosewich	Connie Roveto	*** Appointed to the
Celia Hamilton	Peter Steinmetz*	Board in February
Tom Hill***	R.H. Thomson	1995
Carol Anne Letheren	Morden Yolles* **	

The total remuneration of the members of the Board of Directors for the fiscal year ended March 31, 1995 was \$23,709.28.



*Top: Kim Lieu in LULU, a film by Srinivas Krishna.*

*Bottom: Chris Potter and David Carradine in Warner*

*Bros. Distributing (Canada) Ltd.'s KUNG FU: THE*

*LEGEND CONTINUES.*

## *Message from the Chairperson*

The Honourable Marilyn Mushinski  
Minister of Citizenship, Culture and Recreation

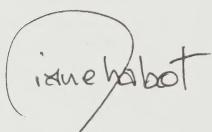
Dear Minister,

As we head towards a new century, we realize that the communications industry is among the fastest-growing and largest business sectors worldwide. And the dollars invested translate directly into skilled, high-tech, knowledge-based employment. As well as being a powerful economic engine, the communications industry offers a potent forum for cultural expression. The U.S., the world's entertainment industry leader, is keenly aware of these facts as it negotiates trade agreements with European governments which safeguard domestic activity.

These observations are particularly pertinent to Ontario's thriving film and television sphere, which has been developed and stimulated through a wide range of government initiatives. While I am pleased to submit this report on the past year's activities, the document represents a watershed in the OFDC's development. In July 1995, the agency's programs were curtailed by a government-wide funding freeze. And as of the time of writing, the future of those programs is still largely unknown.

Recognizing government's need to deal with Ontario's debt load, the OFDC has produced an Economic Development Initiative with four distinct strategic priorities: to develop emerging talent; to attract and retain Canadian and foreign production in Ontario; to stimulate New Media development; and to support the institutions which form a critical part of the infrastructure.

Together with our partners in the industry we look forward to meeting the challenges of the coming year, and to continuing to provide the stimulus which will ensure that this sector continues to flourish in Ontario, as it will certainly do internationally.

A handwritten signature in black ink that reads "diane chabot". The signature is fluid and cursive, with a large, open loop on the left side.

Diane Chabot  
Chairperson



*Top: Veronica Tennant in SATIE AND SUZANNE, directed by Tim Southam.  
Bottom: Peter Williams in SOUL SURVIVOR, directed by Stephen Williams.*



## Message from the CEO

Ms. Diane Chabot  
Chairperson, Ontario Film Development Corporation

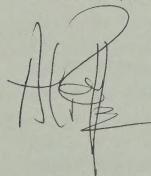
Dear Madam Chairperson,

I am pleased to present the results of the OFDC's activities in 1994/95, my first year as Chief Executive Officer. The industry and the OFDC have grown tremendously since we opened our doors in 1986. Rapid and dramatic changes in the film and television industry have required the OFDC to reorganize and streamline its processes to remain as flexible as possible in order to stay relevant in this turbulent environment.

The OFDC has begun making changes to become a more efficient and responsive organization in support of the continuing growth of Ontario's film and television industry. Once again this calendar year, production activity surpassed all previous levels to reach \$501 million, an increase of 48% over the 1993 level. Canadian productions now account for two-thirds of that activity, which was the foreign share just 10 years ago.

Achieving this critical mass in production is dependent on many factors, including our ability to respond to developments in the industry and to refocus our objectives notwithstanding much leaner operations and budget levels. Process improvements had already begun to speed up the handling of applications and the decision-making process when the OFDC's budget was frozen in July 1995. In response to this government's priorities and incorporating our restructuring plans from earlier in the year, the OFDC submitted an Economic Development Initiative for government's consideration of our future.

As we look to the future, we cannot lose sight of the importance of the audio-visual sector in Ontario's economy. Developing talent in a knowledge-based, high-wage industry can only benefit the province. As government redefines its role in Ontario's cultural and industrial life, we are pleased to remind our partners of our achievements to date.



Alexandra Raffé  
Chief Executive Officer

**THE OFDC MANDATE** as expressed in its regulation is to create and stimulate employment and investment in Ontario by developing and promoting resident Ontario companies and projects producing, distributing and marketing film, television, video works and related products created by Canadians.

#### **OFDC MISSION**

The purpose of the OFDC is to contribute significantly to the quality of the cultural life and to the economic health of the province of Ontario by developing policies and providing pro-

grams that create and stimulate original expres-  
sion, employment, invest-  
ment and growth in the  
Canadian independent  
film and television industry

#### *Stimulating growth in the Canadian film and television industry*

(specifically those private-sector companies and projects that are based in Ontario), while providing equitable access to Ontario filmmakers of all cultural and racial backgrounds.

#### **OFDC STRATEGIC GOALS FOR 1994/95\***

- To strengthen the Ontario film and TV infrastructure by maintaining Ontario's competitive edge as Canada's largest production centre and as one of the foremost production centres in North America by supporting domestic production and attracting foreign production.
- To achieve a greater audience for Canadian film and television product by encouraging more effective promotional and marketing initiatives.
- To support training and professional development of the creative, business, distribution, and technical sectors in light of established and emerging technologies.
- To encourage original expression of quality by Canadian creators in the film and television industry.
- To enhance the OFDC's knowledge of technological developments in the film and television industry with a view to assessing their impact on OFDC programs and policies.
- To foster the corporate stability and growth of Ontario production and distribution companies through capitalization and investment incentives.

\* Strategic goals are not listed in order of priority, but rather are of equal importance.



Antonio Banderas in Alliance Communications Corporation's NEVER TALK TO STRANGERS.

*Rude*, directed by Clement Virgo; *Blood and Donuts*, directed by Holly Dale; and *House*, directed by Laurie Lynd.

Our combined investments of \$1,648,790 in these four projects stimulated production budgets totalling \$7,141,958. This year marked the lowest investment by the OFDC in feature films, reflecting a decline in feature film activity as a result of obstacles facing low-budget filmmakers, the cyclical nature of the business itself, as well as the difficulties inherent in the marketplace.

The OFDC is developing new approaches to supporting feature-length production in the future. During the year, the Production and Development division revised its guidelines to include a Project Completion Fund for completion of extremely low-budget feature films which have secured either Canadian theatrical distribution or a licence from a Canadian broadcaster and have achieved the rough cut stage in their post-production.

The OFDC's television commitments of \$1,726,791 stimulated production activity of \$18.8 million. Documentaries increased as a portion of our television production

## *Fueling the production engine*

The OFDC stimulates production activity in three ways: by making equity investments or providing loans to projects; by providing cash rebates to projects through the Ontario Film Investment Program; and by attracting production to Ontario by promoting the industry and providing location services.

### **INVESTING IN PRODUCTION**

The OFDC invested in three feature films during the year: *Lulu*, director Srinivas Krishna's second feature film after *Masala*; *Turning April*, a Canadian-Australian co-production, with Australian Geoffrey Bennett directing a screenplay by Ontario's Jim Nichol; and *Eclipse*, a debut feature by Jeremy Podeswa.

We renewed our funding of the Feature Film Project at the Canadian Film Centre. Through this initiative three low-budget films will be produced over two years. The first three projects produced since the project's launch in 1992 were

### **New approaches to supporting feature-length production**

investments, accounting for 73%. Among the programs that were supported were *Ms. Conceptions*, which scored the season's highest ratings on CBC's *Witness* series, and *The Riot at Christie Pits*, about the rise of anti-semitism in Toronto in 1933. The OFDC also supported *Million Dollar Babies*, the mini-series about the Dionne quintuplets which drew a record Canadian audience of 3.2 million viewers on CBC, and *The Lives of Girls and Women*, based on Alice Munro's book of the same title.

#### STIMULATING ACTIVITY AND JOB CREATION

Since its inception in 1989, the Ontario Film Investment Program has provided cash incentives for Ontario-based producers to shoot in the province. During 1994/95, demand on the program was very high, exceeding the available funds. The program's results have been well-documented in an independent evaluation of its first five years. The study revealed that every dollar of OFIP funding results in \$8.30 in production activi-

ty, \$1.23 in tax revenues for Ontario, and contributes to the creation of almost 2,000 person years of employment annually. In December 1994, the Ontario Government renewed OFIP for three years at \$14 million a year.

During the year, OFIP made commitments of \$15,809,757 in rebates to 47 projects, including 17 television series, 13 documentary TV programs and nine feature films. The production budgets totaled close to \$145 million.

#### ATTRACTING FOREIGN PRODUCTION

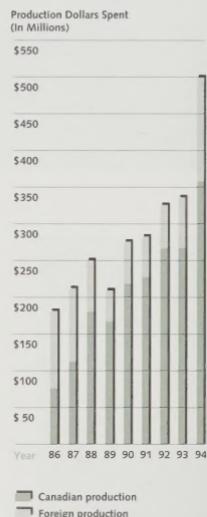
Production activity for the fiscal year climbed to a new record level of \$472.5 million. Almost one-quarter of that activity was generated by U.S. projects attracted to Ontario through the efforts of the Location Promotion and Services division. This division promotes Ontario's competitive film and television industry and provides location scouting and other services to facilitate producers' shoots.

The unprecedented level of activity prompted the division to co-ordinate an industry-sponsored public relations campaign to thank the residents and businesses of Toronto for the assistance they gave to the film, television and commercial production industry during the year.

The OFDC's locations library maintains over 8,000 photo files of sites available for shooting throughout the province. This repository is a major resource for location scouts and managers at the decision-making and pre-production stages. The division commissioned a study to explore the options for digitizing the locations library and providing on-line communications with its clients.

As Ontario's film commission, the division has taken a leadership role in the Association of Film Commissioners International, sharing information and spearheading

#### PRODUCTION ACTIVITY IN ONTARIO 1986-1994



initiatives for improved location marketing. Staff also work collaboratively with other Canadian film commissions and co-ordinate the Canadian delegation's attendance at the annual trade show of the AFCI, held in the Los Angeles area.

#### PRODUCING FOR THE NON-THEATRICAL MARKET

Through the Non-theatrical Film Fund, the OFDC supported the production of 10 projects destined for the educational market. Our commitments of \$212,965 stimulated production activity of \$968,227 in this area.

Among the projects supported were *Thirty Second Democracy*, a documentary look at the effect of media advertising on the political process; *A Balkan Journey*, an examination of the efforts being made by women's groups from all participating factions in conflict within the former Yugoslavia; *14 Women and a Gold Medal Dream*, about the Toronto team's performance at the Gay Games held in New York City; *Coming to Voice*, profiling the emerging black Canadian film and television producers and directors; and *Irene Spry*, a profile of the ground-breaking economic, academic theorist.

Activity in this program area was lower than in previous years as a result of two trends: first, funding cutbacks at the federal and provincial levels were dramatically reducing support for production in this sector; and some of the OFDC's non-theatrical clients were making the transition to CD-ROM production and TV documentaries.

### *Developing talent, new projects*

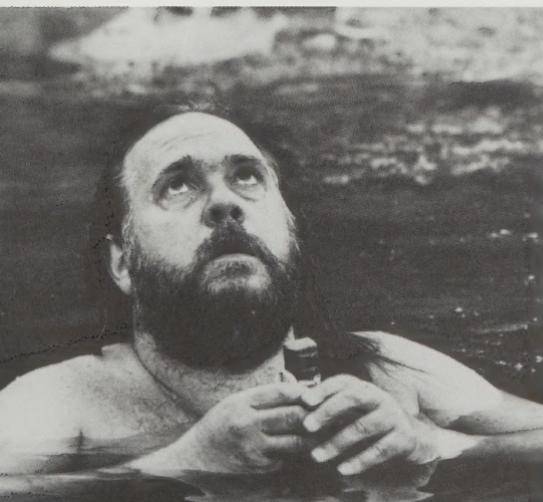
#### IT STARTS WITH A SCREENPLAY

Through the Screenplay Development Program, the OFDC supported the writing of eight new screenplays with grants of \$12,500 for each applicant, which includes funds for story editors to assist them. Only one in every 15 applications received funding this year — an indication of the high demand on the program. This year, the OFDC introduced travel assistance for screenwriters who have been invited to the intensive script development workshop Praxis, in Vancouver.

Through Project Development, the OFDC loaned a total of \$722,194 to 56 feature film projects and \$266,017 to 30 television projects. With these funds, the projects proceed through the necessary creative and financial phases culminating in the financing of the production.

#### ENCOURAGING PROFESSIONAL DEVELOPMENT

The OFDC provided \$1,058,165 for ongoing professional development activities, individual workshops and film festivals. Filmmaker co-operatives, such as Charles Street Video and the Liaison of Independent Filmmakers of Toronto, offer members training opportunities and use of shared facilities. The Academy of Canadian Cinema and Television provides internship programs and produces the Genie and Gemini



*Maury Chaykin in WHALE MUSIC,  
directed by Richard J. Lewis.*

Awards shows to honour excellence in the industry.

Through the Racial Equity Fund, the OFDC assists first-time and emerging filmmakers from Ontario's aboriginal and ethno-racial communities to develop and produce dramatic short films. Due to the surge in demand from the targeted filmmaking communities, the OFDC more than doubled its funding this year to \$300,000. Pending the results of a needs analysis study of the fund, the OFDC will determine an appropriate level of support in future years for this development initiative.

#### **TAKING THE LEAD IN NEW MEDIA**

The New Media Development Program was launched in September 1994 as an initiative to develop high-quality, original, innovative, interactive Canadian multimedia productions. In response to the dramatic changes taking place in the emerging marketplaces, the OFDC was the first public funding agency to provide development support in this sector. The program was designed after extensive consultation with Ontario multimedia developers, publishers and distributors and completion of a feasibility study which recommended the creation of the fund.

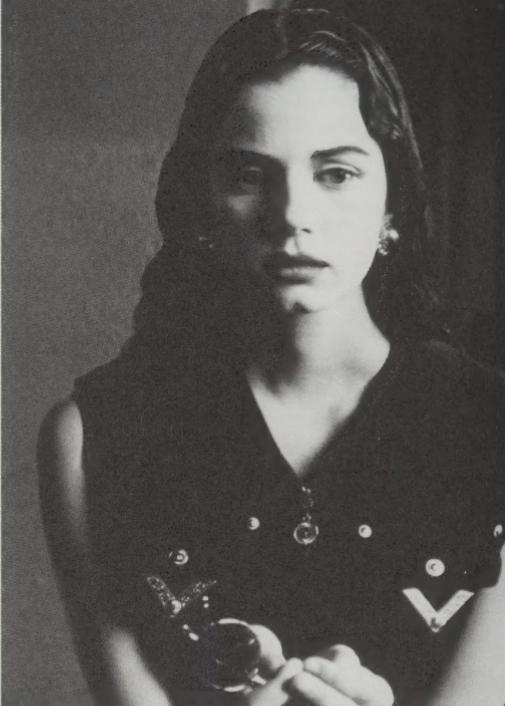
The program encourages partnerships between the OFDC's traditional client base and other individuals or companies involved in the development and marketing of multimedia consumer titles. The program aims to stimulate the development of multimedia product and to establish Ontario as an industrial centre of excellence in the production and distribution of quality multimedia product.

During the six months following the launch of the fund, five applications were approved for funding with direct, interest-free loans, repayable upon commencement of

production or optioning, sale or transfer of the project to any third party. Among the projects supported this year were children's "edu-tainment"

#### ***OFDC took the lead in stimulating Ontario's multimedia industry***

titles such as *Dick Whittington and His Cat: A Musical Adventure*, from Peter Rowe Productions, and *Maggie Muffins and the Fantastic Garden* from Mackeral.



#### CANADIAN FILM CENTRE

As mentioned previously, the OFDC invests in the Canadian Film Centre's Feature Film Project which provides financing for the production and marketing of feature films by first-time filmmakers. Since practical experience is the best training in this industry, this initiative offers valuable development opportunities for writers, directors, and producers.

The OFDC also provides core funding support to the Centre. Residents of the Centre's full-time program learn by experience, producing their own short films during the course of a year under the tutelage of skilled professionals and with the services of established companies involved in the industry.

#### *Selling to the world*

International sales and critical acclaim for Canadian feature films reflect the quality and development of the industry. In a global market dominated by U.S. studio product, the chances for independent filmmaking to succeed financially are slim. Atom Egoyan's *Exotica* overcame those odds. After debuting in competition at the Cannes Film Festival in May 1994, where it received the international critics prize, *Exotica* proceeded to gross more than \$7 million at the box office in Canada and the U.S.

*Thirty-Two Short Films About Glenn Gould* was well-received in its theatrical release in the U.S. The film has sold to 21 countries worldwide, receiving theatrical releases in 17 of those markets. In the U.S. *Gould* was released by Samuel Goldwyn, while international sales in other markets (excluding Canada and Mexico) were handled by Toronto's Rhombus International for all media except home video. Sales of the Canada-U.K. feature *Camilla* by Majestic Films had reached 47 countries in various media, at the time of writing, while *April One* had been sold to 23 territories worldwide by Le Monde.

A number of Ontario films have garnered international festival attention during the year. Five OFDC-supported films were invited to screen in the Spotlight on Canada program at this year's Sundance Film Festival, a U.S. showcase for independent filmmaking. In February 1995, *When Night is Falling* was selected for official competition at the Berlin International Film Festival, where it was voted most popular film by festival audiences. In all, OFDC films received 30 invitations to international festivals, where they garnered a total of 10 awards. The OFDC's filmmaker travel grants allow directors and, in certain instances, producers to accompany their films to international festivals where their presence adds to the films' distribution efforts.

In Canada, nine OFDC-supported films were selected for the Perspective Canada program of the Toronto International Film Festival, which is the premier event to launch independent or foreign films in North America. The OFDC-sponsored Sales and Industry Office at the festival attracted 1,200 industry registrants in 1994. This office plays a valuable role during the festival, facilitating introductions and deals between film producers, distributors and international buyers.

During 1994/95, the OFDC's Sales and Distribution division organized group sales missions to MIP-TV and MIPCOM, the two largest international markets for television programming, held in France each spring and fall respectively. Ten Ontario-based

**OFDC films are invited to the Cannes, Berlin and Sundance festivals**

distribution companies participated in the missions, where they generated international sales of over \$3.1 million and co-production deals totaling \$2.4 million.

The first MIP-Asia trade show was held in Hong Kong during the year and the division assisted the participation of three Ontario distributors. Under the Solo Missions Program, five companies attended four other international sales markets including NATPE in the U.S.

Among the most successful OFDC-supported TV programs this year, the documentary *The Plague Monkeys* attracted 930,000 viewers at home when it was broadcast on CBC. Overseas sales by Mundovision led to more impressive audiences in Germany (approximately 9 million viewers) and the U.K. (about 5 million viewers).

Several OFDC feature films were released theatrically in Canada during the year, including *April One*, *Camilla*, *Dance Me Outside*, *Eclipse*, *Mustard Bath* and *Whale Music*.

The OFDC supported the marketing efforts of several Ontario films through the Repertory Cinema Exhibition Program. These independent cinemas are located throughout the province, including Northern Ontario, and with our assistance can often draw significant audiences to Ontario films.

### Assisting film festivals through Special Projects fund

Among the film festivals which were supported through the OFDC's Special Projects

fund during 1994/95 are the Cinefest film festival, which is held annually in Sudbury; the Toronto International Film Festival; and the Ottawa International Animation Festival, a biennial event. The OFDC is also the conduit for the Province's support to the Cinematheque Ontario, which maintains a valuable film archive and presents an international film screening program. Each of these events and organizations provides sales, professional development, marketing and other business opportunities.

Industry peers recognized the excellence of many OFDC-supported projects, bestowing a total of 14 Genie Awards on feature films, and 14 Gemini Awards on television programs.

With the effects of dramatic growth, diversification and vertical integration spreading through the industry, it's not surprising that the policies of agencies and regulators are being challenged. The OFDC develops its own policies in response to industry developments, in accordance with our mandate and in consultation with our client base.

This year, the OFDC established a policy which allows for the OFDC to relate to broadcaster-affiliated production companies where their projects are being produced independently of their broadcaster affiliation, and subject to safeguards which ensure such companies will not have any unfair advantage relative to any other OFDC client. Such a policy was particularly necessary following the CRTC specialty licence decisions on June 6, 1994, when Alliance Communications and Atlantis Communications became licensees.

In August 1994, the report of the Advisory Committee on a Cultural Industries Sectoral Strategy (ACCISS) was released. The committee was co-chaired by the current

C.E.O. of the OFDC and included four members of our Board of Directors, three of whom served as chairs of working groups. The strategy has three key thrusts: improving the sector's effectiveness in the marketplace; positioning the industries for the future; and aligning the operating environment for stability. Several of the recommendations are complementary to the OFDC's corporate goals and we have been working closely with the private sector in support of their implementation.

In February, the federal government announced the replacement of the capital cost allowance tax-shelter for film and television production by a new refundable tax credit program. The OFDC will work with its federal colleagues to encourage a harmonization of the rules regarding the new tax credit with those of our rebate program OFIP.

The information highway was the subject of a public hearing at the Canadian Radio-television and Telecommunications Commission in March 1995. The OFDC contributed to the Ontario Government's submission to the CRTC. Our comments stressed the need to support and position Canadian services and content prominently on the information highway and to examine how Canadian programming will be financed through these new distribution systems.

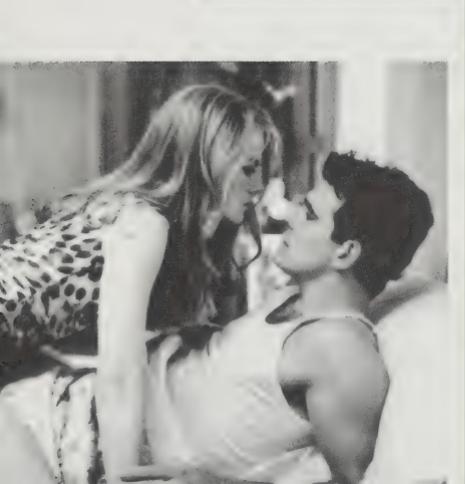
## Efficiency & Effectiveness

The OFDC's goal is to deliver relevant, forward-thinking programs in a time of diminishing public resources. In the last quarter of the fiscal year, the OFDC began a re-engineering process in order to reorganize, streamline and reposition the organization for the future. We developed three corporate priorities as a focus for our change process: developing efficient processes; structuring an effective corporation; and providing industry leadership.

The review of the organization encompassed not only effective and efficient, results-oriented program delivery but also evaluated management structure, human resources issues and allocations, information technology and processing, strategic planning and objectives setting. In all areas, the OFDC has commenced changes to ensure that its primary organizational objectives of effectiveness and excellence are met.

As an equity investor, the OFDC negotiates the best return on its investments and ensures that its clients are accountable for their use of public funds. The OFDC's client-focused programs and business practices contribute to our recoupment performance. This year, we recouped a total of \$1,026,936, which represents an 80% increase in recovered amounts compared to 1990/91 and is the highest annual amount recouped to date.

Our long-term business strategy with our industry partners is paying off in larger revenues for OFDC-partnered projects. The OFDC has witnessed an increased acceptance of Canadian projects in the marketplace with theatrical releases such as *Exotica* and *Thirty-Two Short Films about Glenn Gould*, which has translated into increased revenues to the OFDC.



*Nicole Kidman and Matt Dillon in Columbia Pictures'  
TO DIE FOR, shot on location in Toronto.*

## DEVELOPMENT PROJECTS 1994/95

## Feature Film Projects

93 Million Miles Away  
 Annabelle Meets This Guy  
 Antecedent, The  
 Arresting Officer, The  
 Biggest Modern Woman Of The World, The  
 Black Madonna  
 Blue Castle, The  
 Boy's Club, The  
 Caprice  
 Chance Of A Lifetime  
 Chemical Leg  
 Conklin  
 Cross, The  
 E - Life And The Master Of Time  
 Emotional Arithmetic  
 Evelyn  
 Fish Tale Soup  
 Flora And Fauna  
 For I Have Sinned  
 Grass  
 Haggada '42  
 Halfbreed  
 Hard Core Logo  
 Jacob's Pillow  
 Le chapeau de claire/Claire's Hat  
 Life And Adventures Of Santa Claus, The  
 Lilies  
 Little Dead Eye  
 Love, Money, And The Whole Damn Mess  
 Marine Life  
 Mission: Tomato  
 Moon Men  
 Night Deposit  
 No Other Life  
 North To Alert  
 Our Man In Manila  
 Possible Worlds  
 Raptor

## Applicant

Back Alley Film Productions Ltd.  
 Netherwood Film Productions  
 Move Over Moon Productions Inc.  
 Develfilm Corporation  
 Triptych Media Inc.  
 Strong Medicine Productions Inc.  
 Perth Ave. Prod. /Dramatic Detour  
 St. Nick Productions Inc.  
 Shaftesbury Films  
 Lawrence S. Mirkin Productions Ltd.  
 Andrew Ainsworth  
 Pamela Davenport  
 Gothic Film Productions Inc.  
 Kal Ng  
 Jane Thompson  
 Douglas Rodger  
 Three Blondes Inc.  
 Shaftesbury Films  
 I.G.M. Film Prod./Bar Harbour  
 136469 Canada Limited/Sphinx Productions  
 Morley Markson And Associates Ltd.  
 Halfbreed Inc.  
 Shadow Shows Inc.  
 Standing Stone Productions Inc.  
 Shadow Shows Inc.  
 The Marshall Plan Television Inc.  
 Aerostat Productions  
 982432 Ontario Limited  
 Zebra Films  
 J.A. Delimage Prod./Stromhaus Prod.  
 Wondrous Light Inc.  
 Inner City Films Inc.  
 Lightshow Communications Inc.  
 Alliance Productions Ltd.  
 Skogland Films Ltd.  
 Screenventures International Inc.  
 Entelechy Films  
 O'B & D Films

*Top: BACH'S FIGHT FOR FREEDOM, part of Devine Entertainment Corporation's "Composers' Specials". Bottom: Danny Gilmore and Jason Cadieux perform the Passion of St. Sebastian, in LILIES, directed by John Greyson.*





Red Violin, The  
She Lost Her Luggage  
Special Virtue, A  
Stanley And The Boys  
Stillborn Lover, The  
Stones Of The Dalai Lama  
Such A Long Journey  
Sudden Darkness, A  
Swann  
Sweet Nothing  
Three Harolds, The  
Through The Skin  
Top Of The Food Chain, The  
Triple Play  
Vigilance  
Whispering Reign  
Yummy Fur

Rhombus Media Inc.  
Flat Rock Films Inc.  
Entelechy Films  
Stanley Productions Corp.  
Shafesbury Films Inc.  
Abaton Pictures Inc.  
The Film Works  
Accent One Productions Inc.  
Shafesbury Films Inc.  
J. Lawson/S. Inkol/J. Dixit  
Pat Ferns Productions Limited  
Fountainhead Pictures Inc.  
Food Chain Productions  
Tricord Film And Television Corporation  
763520 Ontario Limited  
Develfilm Corporation  
Dimension X Productions Ltd.

#### Television Projects

Behind The Mirror  
Broncos  
Citizen Warwick  
Class Rebellion At Burger High  
Dead Aviators Club, The  
Demanding  
Dog Who Wouldn't Be, The  
Festival Express 1970  
Friend In Deed  
Hanukkah Queen  
If I Could Only Close My Eyes  
Jacob Two-Two Meets The Hooded Fang  
Jesus in Russia  
Kahane's Children  
Man Overboard  
Planet Of Junior Brown, The  
Rock'n'roll Invaders:  
The Story Of AM Radio Dejays  
Silent Scream  
Silken Laumann Story, The  
Stage Four: The Bill O'Neill Story  
Summer In The Cherry Orchard  
Teenage Girls Save The Earth  
Ten And A Half  
Tops and Bottoms  
Twelve Days Of Christmas  
Under The Influence  
Voices Of Silence  
What Killed Leo?  
What's Bred In The Bone  
What's So Funny?

#### Applicant

Protocol Entertainment Inc.  
Film Works/1054805 Ont. Ltd.  
623242 Ontario Inc.  
Accent One Productions Inc.  
Accent One Productions Inc.  
Actuality Films Inc.  
Atlantis Project Development Ltd.  
World Film Headquarters Inc.  
Appealing Productions Inc.  
North Play Productions Ltd.  
Cine Metu-Campari Marketing Ltd.  
O'B & D Films  
Reunion Film Limited  
Reunion Film Limited  
Sienna Films Inc.  
The Film Works  
  
Paul Eichgrun  
The Film Works  
Carol Reynolds Productions Inc.  
Winter Films Canada Inc.  
Ann Bromley Prod./Lucid Film Co.  
The Film Works  
EF&F Productions Inc.  
Christine Richey  
Protocol Entertainment Inc.  
Illuminating Film Productions  
Bishari Film Productions Inc.  
Ann Bromley Productions Inc.  
John McGreevy Productions  
1038778 Ontario Inc.

## SCREENPLAY DEVELOPMENT – SCREENWRITERS 1994/95

<b>Title</b>	<b>Applicant</b>
Arrangement, The	Diana Braithwaite
Cigarette?	Martha Kehoe, Laura MacDonald
Dolly Rockers, The	Colleen Craig
First Light	David Young
Fox Sisters, The	Paul McLaughlin
Jasmine In Stone	Praime Sukul
Joyride	Emil Sher
Rio	Shelley Eriksen

## PRODUCTION PROJECTS 1994/95

<b>Feature Film</b>	<b>Applicant</b>
Eclipse	Fire Dog Films Inc.
Feature Film Project II, 95/96	Canadian Feature Film Productions
Lulu	Lulu, A Division Of Divani Films Inc.
Turning April	Turning April (Canada) Limited

## Television Productions

	<b>Applicant</b>
Abby, I Hardly Knew Ya	Investigative Productions Inc.
Expulsion And Memory	Reunion Film Limited
Hallelujah On The Neva	Reunion Film Limited
Happy Birthday, Bunnykins	Rabbits Unlimited Limited
Hearts Of Hate	Investigative Productions Inc.
Lives Of Girls And Women	Adolescent Productions Inc.
Million Dollar Babies	5 Babies Inc./Quint Film Productions Inc.
Ms. Conceptions	Good Soup Productions Inc.
Negotiator, The	Barna-Alper Productions Inc.
Northern Justice	Reunion Film Limited
Qui vive - le dernier des franco-ontariens	Nunavut Communications Inc.
Riot At Christie Pits, The	Breakthrough Films & Television Inc.
Satie And Suzanne	Rhombus Media Inc.
Summer In The Cherry Orchard	Orchard Productions
Time Is On My Side	Nemesis Productions
Voices Of Silence	Bishari Film Productions inc.

## SPECIAL PROJECTS 1994/95

### Professional Development

1994/95 Project Funding  
Charles Street Video's Atelier Series No. 1  
Cinefest '94  
Directing, Acting And Writing For  
Camera Workshops  
Disciplines Of Film And  
Video Workshop, The  
Gerald Pratley Award 1994/95, The  
Images Festival 1995  
Imagining Indians –  
Native Amer. Film And TV Fest.  
Internship Program 1995  
LIFT Workshop Program 1995  
Media Colours  
Ottawa International Animation  
Festival 1994  
Ottawa's 3rd Annual Gay & Lesbian  
Film & Video Festival  
Ottawa's 4th Annual Gay & Lesbian  
Film & Video Festival  
Praxis Screenwriting Workshop  
Racial Equity Fund 94/95  
Racial Equity Fund Study/Needs  
Analysis 94/95  
Summer Institute Of Film & Television 1994  
Toronto International Film Festival

### Applicant

Academy Of Canadian Cinema & Television  
Charles Street Video  
Cinefest: The Sudbury Film Festival Inc.  
  
Directing, Acting And Writing For Camera  
  
Artists Networking Together  
Film Studies Association Of Canada  
Northern Visions Ind. Film & Video Assn.  
  
Aboriginal Film And Video Art Alliance  
Black Film & Video Network  
LIFT  
Full Screen  
  
Ottawa-Hull Film & Television Association  
  
Making Scenes Collective  
  
Making Scenes Collective  
Canadian Film Centre  
Racial Equity Fund  
  
Racial Equity Fund  
Canadian Screen Training Centre  
World Film Festival Of Toronto, Inc.



*Anne Shaddick and her newborn baby. From MS.  
CONCEPTIONS, directed by Ric Esther Bienstock.*

## DOMESTIC EXHIBITION MARKETING ASSISTANCE 1994/95

Title	Applicant
Mustard Bath	Mustard Bath Inc.

## INTERNATIONAL EXPORT 1994/95

Solo Sales Missions	Applicant
Discop-East '94	International Tele-Film Enterprises Ltd.
Midem '95	Rhombus International Inc.
MIP-Asia 1994	Ironstar Communications Inc.
MIP-Asia 1994	International Tele-Film Enterprises Ltd.
MIPCOM 1994	Mundovision Inc.
NATPE 1995	International Tele-Film Enterprises Ltd.
NATPE 1995	Ironstar Communications Inc.
NATPE 1995	Ellis Enterprises Inc.

## REPERTORY CINEMA EXHIBITION PROGRAM 1994/95

Title	Applicant
<i>Exotica</i>	Bookshelf Cinema, Guelph
<i>Ordinary Magic</i> local tie-in	Bookshelf Cinema, Guelph
2nd & 3rd Annual Toronto	
Int'l Film Festival Contest	Bookshelf Cinema, Guelph
<i>Whale Music</i> – Paul Quarrington signing,	
<i>Rheostatics</i> concert contest	Bookshelf Cinema, Guelph
Various Canadian films	Gorge Cinema, Elora
<i>Dance Me Outside</i> –	
Michael Greyeyes public appearance	The Kaos Revue Cinema, Peterborough
<i>Exotica</i>	The Kaos Revue Cinema, Peterborough
<i>Dance Me Outside</i>	New Yorker Repertory Cinema, London
<i>Thirty-two Short Films About Glenn</i>	
Gould	North Bay Film Club
North Bay Arts Centre Event	
<i>Dance Me Outside</i> – radio promotion	North Bay Film Club
Bruce McDonald, filmmaker visit	
(opening Canadian Film Week)	North of Superior Film Assoc., Thunder Bay
<i>Dance Me Outside</i> – gala screening,	Princess Cinema, Waterloo
filmmaker visit	Princess Cinema, Waterloo
<i>Dance Me Outside</i> – radio promotion	Princess Cinema, Waterloo
<i>Camilla</i>	Princess Cinema, Waterloo
<i>New Canadian Film Series, I Love A</i>	
<i>Man in Uniform, Paris, France...</i>	
<i>Thirty-two Short Films...</i> – soundtrack	
giveaway on local radio	



*Paul Gross and David Marciano in  
Alliance Communications Corporation's DUE SOUTH.*



*Whale Music* – Paul Quarrington visit,  
*Rheostatics* live  
*Exotica*  
*La Florida* contest

Princess Cinema, Waterloo  
Princess Cinema, Waterloo  
Princess Court Cinema, Kingston

#### FILMMAKER TRAVEL 1994/95

##### Title

*April One*, Atlantic Film Festival  
*Arrowhead*, Melbourne, Göteborg  
*Auto Biography*, Local Heroes  
*Crucero/Crossroads*, Sundance  
*Dance Me Outside*, Sundance  
*Eclipse*, Sundance  
*Last Supper, The*, Berlin  
*Leave Me Alone Don't Ever*, Local Heroes  
*Picture Of Light*, Sundance  
*Soul Survivor*, Sundance  
*The Soul Investigator*, Berlin  
*When Night Is Falling*, Berlin

##### Applicant

Murray Battle  
Peter Lynch  
Dennis Day  
Ramiro Puerta  
Brian Dennis  
Jeremy Podeswa  
Greg Klymkiw  
Velcrow Ripper  
Alexandra Gill  
Paul Brown  
Kal Ng  
Barbara Tranter

#### NEW MEDIA DEVELOPMENT 1994/95

##### Title

*Dick Whittington And His Cat: A Musical Adventure*  
*Jupiter Cafe, The*  
*Maggie Muggins And The Fantastic Garden*  
*School Zone*  
*Superintendent, The*

##### Applicant

Peter Rowe Productions Inc.  
Blue Dog Pictures Inc.  
Mackerel Inc.  
WM Communications Inc.  
Animatics Multimedia Corp.

#### ONTARIO FILM INVESTMENTS PROGRAM<sup>1</sup> 1994/95

##### Title

*Abby, I Hardly Knew Ya*  
*Adventures Of Dudley*  
*The Dragon 13-25, The*  
*Angels Of Mercy*  
*Big Comfy Couch 27 - 39, The*  
*Butterbox Babies*

##### Applicant

Investigative Productions Inc.  
  
Dragon Tales Productions Inc.  
Sound Venture Productions Ottawa Limited  
Big Comfy Corp.  
Betrayal Of Innocence Productions Inc.

(<sup>1</sup>) based on amounts actually committed as of March 31, 1995.

Canadian Economics  
Composers' Specials, The  
Due South 1-8  
Eric's World 53-65  
Expect No Mercy  
Flamingo Estates  
Groundling Marsh 14-26  
Happy Birthday, Bunnykins  
Harlequin: Another Woman  
Harrison Bergeron  
Hearts Of Hate  
In The Reign Of Twilight  
Iron Eagle 4  
Jungleground  
Kratt's Creatures  
Liberty Street 1-11  
Lives Of Girls And Women  
Lulu  
Michelle Apartments, The  
Movie To Musical – Sunset Boulevard  
Ms. Conceptions  
Mysterious Island  
New Red Green Show IV 73-96, The  
No Contest  
Northern Justice  
Once Upon A Hamster 1-26  
Our Daughter's Pain  
Paris Crew, The  
Pocahontas: The Legend  
Portrait de Laure Riese  
Riot At Christie Pits, The  
Road To Avonlea 66-78  
Rupert 40-52  
Salome Bey's Christmas Soul  
Satie And Suzanne  
Soft Deceit  
Spike Of Love  
Summer In The Cherry Orchard  
Taking The Falls  
Time Is On My Side  
Time Of Your Life V - 53-65, The  
Yellow Brick Roads 1-13

Norflicks Productions Ltd.  
Devine Entertainment Corporation  
Screenventures VII Productions Ltd.  
Eric's World Ltd.  
982915 Ontario Ltd.  
Directory Assistants Ltd.  
Groundling Marsh Productions Inc.  
Rabbits Unlimited Limited  
True Love Productions I Inc.  
Bergeron Productions Inc.  
Investigative Productions Inc.  
1038778 Ontario Inc.  
IE IV Productions Inc.  
Jungleground Pictures Inc.  
Kreatures Productions Inc.  
Epitome Pictures Inc.  
Adolescent Productions Inc.  
Lulu, A Division Of Divani Films Inc.  
Arto-pelli Motion Pictures II Inc.  
Live Entertainment Of Canada Inc.  
Good Soup Productions Inc.  
Castaway Productions Inc.  
Red Green Productions IV Inc.  
NC Productions Inc.  
Reunion Film Limited  
Hammytime Inc.  
Why Not Productions Inc.  
Paris Crew Productions Limited  
Protocol Pocahontas Productions Inc.  
Rondeau Productions Ltd.  
Breakthrough Films & Television Inc.  
Shining Lake Productions Inc.  
Nelvana Limited  
Long Fuse Productions Inc.  
Rhombus Media Inc.  
Dark Line Productions Inc.  
Spike Productions Inc.  
Orchard Productions Inc.  
Screenventures XII Productions Ltd.  
Nemesis Productions  
Time Of Your Life Productions  
Stornoway Productions Inc.

*Mary Elizabeth Rubens and Peter Outerbridge in THE  
MICHELLE APARTMENTS, directed by John Pozer.*

#### NON-THEATRICAL FILM FUND 1994/95

##### Development Projects

Beauty And The Beach  
Bully, Bully

Colonizing Gaze, The  
Deux mondes: deux vies  
End The Silence  
Gaining A Voice  
Get Real  
Getting Together  
Harvesting Dreams

##### Applicant

Cinefocus Canada Inc.  
Blue Dog Pictures Inc. and  
Random Walk Productions  
Kalli Paakspuu  
Beaver Creek Pictures  
Zacfilms  
Act Productions Inc.  
Transfusion Pictures  
Communicado Associates Inc.  
Excited Eggplant Productions

##### Marketing Projects

Fresh Looks Now  
Home Room

##### Applicant

V Tape  
McNabb & Connolly

##### Production Projects

14 Women And A Gold Medal Dream  
A Balkan Journey  
Coming To Voice  
Elimination Dance  
Irene Spry  
Just A Little Red Dot  
Muffins  
Punch Me In The Stomach  
Thirty Second Democracy  
A Whole Person, A Whole Family

##### Applicant

C. Roycht Productions  
Gerda Film Production Inc.  
Rhino Film and Video Inc.  
Shadow Shows Incorporated  
Karen Shopsowitz  
Sandalwood Productions Inc.  
The Very First Time Video Inc.  
Punch Me In The Stomach Productions Inc.  
Mecca Films  
Amistad Video And Film



# *Auditor's Report*

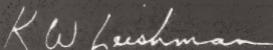
To the Board of Directors of the Ontario Film Development Corporation  
and the Minister of Citizenship, Culture and Recreation

I have audited the balance sheet of the Ontario Film Development Corporation as at March 31, 1995 and the statement of operations and surplus for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 1995 and the results of its operations for the year then ended in accordance with the accounting policies described in note 2 to the financial statements.

Toronto, Ontario, July 28, 1995



K.W. Leishman, CA  
Assistant Provincial Auditor

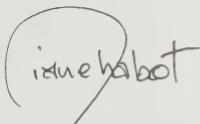


As at March 31, 1995

<b>Assets (in thousands of dollars)</b>	<b>1995</b>	<b>1994</b>
Cash and short-term deposits (note 3)	38,058	32,154
	<b>38,058</b>	<b>32,154</b>
<b>Surplus</b>		
Surplus (note 3)	38,058	32,154
Commitments (note 6)		
	<b>38,058</b>	<b>32,154</b>

See accompanying notes to financial statements.

On behalf of the board:



Diane Chabot, Chairperson



Benny Lobo, Member

*Melanie Nicholls-King in RUDE, directed by Clement Virgo through  
the Canadian Film Centre's Feature Film Project.*

For the year ended March 31, 1995

<b>Revenue (in thousands of dollars)</b>	<b>1995</b>	<b>1994</b>
Ministry of Culture, Tourism and Recreation		
Program grants	21,495	21,495
Recovery of salaries and benefits (note 4)	1,842	1,958
Operating grants (note 4)	1,653	1,654
Cinematheque Ontario grant	800	800
Canadian Film Centre grant	127	127
Interest	2,356	1,528
Return of investment under assistance programs		
Capital refunded	1,021	720
Income	6	19
	<b>29,300</b>	<b>28,301</b>
<b>Expenditure (in thousands of dollars)</b>	<b>1995</b>	<b>1994</b>
Assistance Programs (note 5)		
Production	4,476	5,133
Development	1,172	1,041
Special projects	1,024	801
Distribution	50	44
Repertory cinema exhibition	25	0
Non-theatrical film fund	383	581
	<b>7,130</b>	<b>7,600</b>
Rebate program		
Ontario Film Investment Program	11,003	10,327
Cinematheque Ontario grant	990	990
Canadian Film Centre grant	350	350
Administrative expenses (note 4)	3,923	3,675
	<b>23,396</b>	<b>22,942</b>
Excess revenue	5,904	5,359
Surplus, beginning of year	32,154	26,795
Surplus, end of year	<b>38,058</b>	<b>32,154</b>

*Paragon International's LIVES OF  
GIRLS AND WOMEN, directed by  
Ron Wilson.*

See accompanying notes to financial statements.



For the year ended March 31, 1995

#### **1. Background**

The Corporation was established, without share capital, on January 30, 1986 by Regulation under section 5 of the Development Corporations Act. The main purpose of the Corporation is to create and stimulate employment and investment in the Ontario film, television and video industries.

#### **2. Significant Accounting Policies**

The Corporation's financial statements have been prepared by management using a modified cash basis of accounting. The significant accounting policies used to prepare these statements are summarized below:

- (i) Revenue is recorded when received and expenditure is recorded when disbursed. An additional 14 days is allowed to pay for administrative expenses pertaining to the fiscal year just ended.
- (ii) As is currently generally accepted for not-for-profit public sector entities, capital assets are charged to expenditure in the year of acquisition.

#### **3. Cash and Short-term Deposits and Surplus**

Cash and short-term deposits and surplus include unspent balances of grants received from the Ministry of Culture, Tourism and Recreation for specific purposes.

The use of cash and short-term deposits and surplus is restricted as follows:

<i>(in thousands of dollars)</i>	<b>1995</b>	<b>1994</b>
Ontario Film Investment Program	19,636	16,767
Repertory Cinema	27	52
Film Industry strategic plan	—	100
	<b>19,663</b>	<b>16,919</b>

#### **4. Administrative Expenses**

Administrative expenses included salaries and benefits of the Corporation's permanent employees paid on behalf of the Corporation by the Ministry of Culture, Tourism and Recreation; other administrative expenses were paid directly by the Corporation from an operating grant provided by the Ministry. Office accommodation costs have been absorbed by the Management Board of Cabinet and are not included in the statement of operations and surplus.

For the year ended March 31, 1995

### 5. Assistance Programs

Financial assistance provided to applicants during the year by the Corporation consisted of:

<i>(in thousands of dollars)</i>	<b>1995</b>	<b>1994</b>
Grants	1,482	1,426
Investments		
Loans	1,172	1,041
Capital Participation	4,476	5,133
	<b>7,130</b>	<b>7,600</b>

### 6. Commitments

As at March 31, 1995, the Corporation was contractually committed, pending satisfaction of certain requirements, to rebate payments totalling \$23,777,594 under the Ontario Film Investment Program. In addition, the Corporation was contractually committed to advance funds totalling \$2,126,119 to applicants under its assistance programs.

### 7. Comparative Figures

Certain of the prior year's comparative figures have been reclassified to conform to the current year's presentation.

*Associated Pictures' THE PLAGUE MONKEYS,  
directed by Elliot Halpern.*





MONKEYS, réalisée par Elliott Halsman.  
D'Associated Pictures, THE PLAGUE

7. Chiffres comparatifs

Certains chiffres de l'exercice précédent ont été recalculés pour respecter les catégories de la présentation de l'année en cours.

6. Engagements

Au 31 mars 1995, la Société s'est engagée par contrats à verser, lorsqu'eue certaines exigences auissement ette satisfaites, des paiements totaux de 23 777 594 \$ en vertu du Programme d'investissement dans l'industrie cinématographique québécoise. De plus, la Société s'est engagée par contrats à verser, lorsqu'eue certaines exigences de l'industrie cinématographique québécoise dans le cadre de ses programmes d'aide financière.

(en milliers de dollars)	1995	1994	Subventions	1,482	1,426
Investissements	1,172	1,041	Prêts	4,476	5,133
Participation au capital	7,130	7,130	7,600	7,130	7,130
Ventilation de l'aide financière consentie par la Société dans le cadre de ses programmes :					

5. Programmes d'aide financière

pas dans l'état des résultats et surplu\$.

ment de bureau ont été absorbés par le Conseil de gestion du fonds d'entreprise et ne figurent pas dans l'état des résultats et surplu\$.

Socle à même la subvention de fonctionnement reçue du ministère. Les frais d'administration Culture et des Loisirs; les autres dépenses administratives ont été payées directement par la

mens de la Société, soit payés au nom de celle-ci par le ministère des Affaires civiles, de la

4. **Frais d'administration**

Les frais d'administration, y compris les salaires et avantages sociaux des employés permanents de la Société, sont payés au nom de celle-ci par le ministère des Affaires civiles.

1994	1995	16,767	19,366	27	52	16,919	19,663	100	—	—	—
(en milliers de dollars)											

l'utilisation de l'encaisse, des dépôts à court terme et du surplu\$ est restreinte de la façon suivante :

L'encaisse, les dépôts à court terme et du surplu\$ sont constitués principalement du solde non dépendant des subventions reçues du ministère des Affaires civiles, de la Culture et des Loisirs à des fins précises.

3. **Encaisse, dépôts à court terme et surplu\$**

iii) Tel qu'en l'accepte généralement dans le cas des organisations à but non lucratif du secteur public, les immobilisations sont imputées au compte des dépenses dans l'année de leur acquisition.

ii) les rentrees des fonds sont inscrites à la date de leur réception et les dépenses sont inscrites au moment des dépenses. Une période de 14 jours est permise pour payer les frais administratifs portant sur l'exercice qui vient de se terminer.

La direction de la Société a préféré les établissements financiers au moyen de la méthode de comparabilité de la même manière. Les principales conventions comparables utilisées sont résumées ci-dessous :

2. **Principales conventions comparables**

1. **Historique**

La Société a été constituée sans capital-actions, le 30 janvier 1986, par réglement, conformément à l'article 5 de la loi sur les sociétés de développement, qui établit la principale forme d'investissement dans l'industrie cinématographique du cinéma, de la télévision et du vidéo.

31 mars 1995



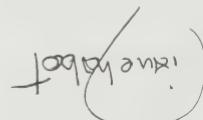
Voir les notes alternatives aux états finaux

Recehets (en millions de dollars)	1995	1994	Ministère de la Culture, du Tourisme et des Loisirs
Subventions de programmes	21,495	1,958	Subventions de programmes et avantages sociaux (note 4)
Recouvrerment des salaires et avantages sociaux (note 4)	1,942	1,958	Subventions de fonctionnement (note 4)
Subventions - Centre canadien du film	800	1,654	Subventions - Centre canadien du film
Intretts	2,356	1,528	Rendement du capital investi - programmes d'aide financière
Capital remboursé	1,021	19	De Peigan International Lives of Girls AND Women réalise par
Rechets	29,300	28,301	De Peigan International Lives of Girls AND Women réalise par
Programmes d'aide financière (note 5)	1994	1995	Productions non destinées aux salles de cinéma
Productions non destinées aux salles de cinéma	7,130	7,600	Distibution
Distibution	0	44	Productions spéciaux
Productions spéciaux	25	50	Developpement
Developpement	801	1,024	1,041
Developpement	801	1,024	1,172
Production	5,133	4,476	1,172
Production	4,476	4,476	5,133
Distibution	44	50	1,041
Distibution	25	50	1,024
Cinéma répertoire	0	383	801
Cinéma répertoire	581	383	801
Programme de remises	7,600	7,130	Productions non destinées aux salles de cinéma
Programme d'investissement dans l'industrie cinématographique ou alternative	10,327	11,003	Subvention - Cinémathèque Ontario
Subvention - Cinémathèque Ontario	990	350	350
Excédeut des recettes	22,942	23,396	5,359
Excédeut des recettes	5,359	5,904	26,795
Excédeut des recettes	26,795	32,154	32,154
Surplus en fin d'exercice	32,154	38,058	38,058

le cadre du projet des longs métrages du Centre canadien du film.  
Mélanie Nicollis-King dans R.U.D.E., réalisée par Clément Virgo dans

Diane Chabot, Présidente

Berny Lobo, Membre

Au nom du conseil d'administration,

Voir les notes afférentes aux états financiers.

1994	32,154	Actif (en milliers de dollars)	Encaisse et dépôts à court terme (note 3)
1995	38,058	Supplis	Supplis (note 3)
	32,154		Engagements (note 6)
	38,058		32,154
	38,058		32,154

Au 31 mars 1995



Si vérifie le bilan de la Société de développement de l'industrie cinématographique obtenu au 31 mars 1995 et l'état des résultats et des surplus de l'exercice terminé à cette date. La responsabilité de ces états financiers incombe à la direction de la Société. Ma responsabilité consiste à donner mon opinion sur ces états financiers en me fondant sur ma vérification.

Ma vérification a été effectuée conformément aux normes de vérification généralement reconnues. Ces normes exigent que la vérification soit plafonnée et exécutée de manière à fournir un degré raisonnable de certitude quant à l'absence d'irréconciliations importantes dans les états financiers. La vérification comprend le contrôle par sondages des informations probantes à l'appui des montants et des autres éléments d'information fournis dans les états financiers. Elle comprend également l'évaluation des principes comptables suivis et des estimations probantes à l'appui des montants et des autres éléments d'information fournis dans les états financiers. Ces états financiers présentent fidèlement, à tous égards importants, la situation financière de la Société au 31 mars 1995, ainsi que les résultats des opérations pour l'exercice terminé à cette date, selon les principes comparables décrits à la note 2 afférente aux états financiers.

Le vérificateur provincial adjoint,  
K.W. Lessman, CA

*K.W. Lessman*

Toronto (Ontario) 28 juillet 1995

A mon avis, ces états financiers présentent fidèlement, à tous égards importants, la situation financière de la Société au 31 mars 1995, ainsi que les résultats des opérations pour l'exercice terminé à cette date, selon les principes comparables décrits à la note 2 afférente aux états financiers.

Le vérificateur provincial adjoint,  
K.W. Lessman, CA

Le vérificateur provincial adjoint,  
K.W. Lessman, CA



Auteurs de la demande  
Projets de commercialisation  
Auteurs de la demande  
V Tpe  
McNaull & Connolly  
Home Room  
Fresh Looks Now

Colonizing Gaze, The  
Ranodom Walk Productions  
Blue Dog Pictures Inc. and  
CinéFocus Canada Inc.  
Bully, Bully  
Beauty And The Beach  
Projets de développement  
Auteurs de la demande  
Doux mordes: deux vies  
Zacfilms  
End The Silence  
Gaining A Voice  
Get Real  
Transfusion Pictures  
At Productions Inc.  
Excellé Eggleplant Productions  
Community Associates Inc.  
Getting Together  
Harvesting Dreams  
Projets de production  
Auteurs de la demande  
C. Roycht Productions  
Gedra Film Production Inc.  
Rhino Film And Video Inc.  
Shadow Shows Incorporated  
Karen Shapowski  
Sandwood Productions Inc.  
The Very First Time Video Inc.  
Punch Me In The Stomach Productions Inc.  
Mechca Films  
A Whole Person, A Whole Family

AUX SALLES DE CINÉMA 1994/95  
FONDS D'AIDE À L'INDUSTRIE DU FILM NON DESTINÉ

WILAYI EIZUZADEM KUDONES ETI PETER OUTERENDOORGE AADS 1176  
MICHELLE APARTMENTS, réalisée par John Poer.

<sup>14)</sup> Selon les montants formellement engagés au 31 mars 1995.

1994/95 CINÉMATOGRAPHIQUE DE L'ONTARIO | BANS LINÉAUX

Autre de la demande	Dirk Whittington And His Cat:
	A Musical Adventure
	Peter Rosey Productions Inc.
	Blue Dog Pictures Inc.
	Blue Rosey Productions Inc.
	MacKeele Inc.
	WM Communications Inc.
	WM Multimedia Corp.
	Supernerdent, The
	School Zone
	Maggie's Muggins And The Fantastic Garden
	The Cafè, The
	A Rosey Adventure
	Blue Dog Pictures Inc.
	Blue Rosey Productions Inc.
	MacKeele Inc.
	WM Communications Inc.
	WM Multimedia Corp.

PROGRAMME DE DÉVELOPPEMENT DES NOUVEAUX MÉDIAS 1994/95

Barbara Trainter	When Night Is Falling, Berlin
Kala Ning	The Soul Investor, Berlin
Paul Brown	Soul Survivor, Sundance
Alexander Gili	Picture Of Light, Sundance
Velcrow Ripper	Leave Me Alone Don't Ever, Local Heroes
Gregory Krymkow	Last Supper, The, Berlin
Jeffrey Sams	Displace, Sundance
Brian Denner	Dance Me Outside, Sundance
Ramona Perner	Cueco/Crossroads, Sundance
Dennis Day	Auto Biographie, Local Heroes
Peter Lynch	Arrowshead, Melbourne, Gteborg
Murray Battell	Atlantic Film Festival
Aurel de la demarde	Title One, Atlantic Film Festival

ALIDE AUX DÉPLACEMENTS DES CINÉASTES 1994/95

Princess Cinema, Waterloo      Princess Court Cinema, Kingston  
Princess Cinema, Wallerloo      Princess Las Florida  
Princess Cinema, en direct      Exotica  
Princess Music - visite de Paul Quarlingthon,      Where Music is not a radio locale  
Princess Cinema, Waterloo      - un peu moins  
Princess Cinema, Waterloo      - certains sonore  
Princess Cinema, Waterloo      un peu moins sonore



PROGRAMME DE PRÉSENTATION DE FILMS CANADIENS  
DANS LES CINÉMAS DE REPERTOIRE 1994/95

Paul Gross et David Marciano dans  
DUE SOUTH, production d'Alliance  
Communications Corporation.

PROMOTION ET PRÉSENTATION DE FILMS SUR LE MARCHE DOMESTIQUE 1994/95

Title	Mustard Bath	Mustard Bath Inc.
Autour de la demande		

PROJETS D'EXPORTATION À L'ÉCHELLE MONDIALE 1994/95

Autour de la demande	Bookshelf Cinema, Guelph	Promotion conjointe locale pour	Ordinary Magic	titre
Booksheff Cinema, Guelph	Booksheff Cinema, Guelph	2nd & 3rd Annual Toronto	Intl Film Festival	Concours - Concier Reheestafics
Booksheff Cinema, Guelph	Booksheff Cinema, Guelph	Préfation Géstuelle	Paul Quaranta	inter-
Booksheff Cinema, Guelph	Booksheff Cinema, Guelph	What's Music -	Michael Greyeyes, appariation publique	Thirty-two Short Films About Glenn Gould
The Kao's Review Cinema, Peterborough	The Kao's Review Cinema, Peterborough	Dance Me Outside -	Sorrie Cunette des arts de North Bay	Sorrie Cunette du film canadien
New Yorker Reperatory Cinema, London	New Yorker Reperatory Cinema, Peterborough	Dance Me Outside -	Dance Me Outside - présenteation lors du	Dance Me Outside - présenteau films canadien
North Bay Film Club	North Bay Film Club	Dance Me Outside -	Dance Me Outside - publicité à la radio	Dance Me Outside - publicité à la radio
North of Superior Film Assoc., Thunder Bay	North of Superior Film Assoc., Thunder Bay	Dance Me Outside -	Géral, visite du cinéaste	Camilla
Process Cinema, Waterloo	Process Cinema, Waterloo	Dance Me Outside -	Stére des nouveaux films canadiens, / Love	A Man in Uniform, Paris, France... .
Process Cinema, Waterloo	Process Cinema, Waterloo	Dance Me Outside -	Process Cinema, Waterloo, Paris, France... .	Princesse Cinema,.. .





CEPTIONS, réalisé par Ric Esther Bilemstock

Anne Shaddick et son nouveau-né, dans *MS. CON-*

PROJECTS SPECIAUX 1994/95

Autour de la demande professionnelle

1994/95 Project Funding

Charles Street's Atelier Series No. 1

Charles Street Video's Atelier Series No. 1

Directing, Acting And Writing For Camera

Directing, Acting And Writing For Cinema

Artists Network Togther

Film Studies Association Of Canada

Northern Visuals Ind. Film & Video Assoc.

Aboriginal Film And Video Art Alliance

Ottawa-Hull Film & Television Association

Making Scenes Collective

Praxxis Screenwriting Workshop

Racial Equity Fund

Summers Institute Of Film & Television 1994

Canadian Screen Training Centre

World Film Festival Of Toronto, Inc.

Toronto International Film Festival

Analysis 94/95

Racial Equity Fund Study/Needs

Racial Equity Fund 94/95

Praxxis Screenwriting Workshop

Film & Video Festival

Ottawa's 4th Annual Gay & Lesbian Film & Video Festival

Ottawa's 3rd Annual Gay & Lesbian Film & Video Festival

Ottawa's 3rd Annual Gay & Lesbian Festival 1994

Media Colours

Media Colours

LFIT Workshop Program 1995

Intership Program 1995

Native Amer. Film And TV Fest.

Imagining Indians -

LFIT

Black Film & Video Network

Making Scenes Collective

Praxxis Screenwriting Workshop

Racial Equity Fund

Analysis 94/95

Canadian Film Centre

World Film Festival Of Toronto

Summer Institute Of Film & Television 1994

Canadian Screen Training Centre

World Film Festival Of Toronto, Inc.

Toronto International Film Festival

PROJECTS SPECIAUX 1994/95

## CRÉATION DE SCÉNARIOS - AIDE AUX SCÉNARISTES 1994/95

Titre	Arrangement, The	Cigarette?	Dolly Rockers, The	Fox Sisters, The	Fox Light	Rilo	Trumling April
Auteur de la demande	Diana Brinhwate	Marta Kheche, Laura MacDonald	David Craig	Paul Malaughlin	Prairie Skunk	Jasmine in Stone	lulu
Productions de longs métrages	Autour de la demande	Fire Dog Films Inc.	Fire Dog Film Productions	Canadian Feature Film Productions	Reunion Film Limited	Hallelujah On The Nevada	Abby, I Knew Ya
PROJETS DE PRODUCTION 1994/95							
Productions de films pour la télévision	Autour de la demande	Investigative Productions Inc.	Adolescent Productions Inc.	Reunion Film Limited	Rabbitz Unlimited Limited	Hearts Of Hate	Million Dollar Babies
		Investigative Productions Inc.	Adolescent Productions Inc.	Reunion Film Limited	Rabbitz Unlimited Limited	Lives Of Girls And Women	Qu Vive - le dernier des Franco-ontariens
			5 Babies Inc./Quint Film Productions Inc.	Good Soup Productions Inc.	Bama-Abler Productions Inc.	Negotiator, The	Riot At Christies Pits, The
			Goodies Inc./Quint Film Productions Inc.	Good Soup Productions Inc.	Bama-Abler Productions Inc.	Summer In The Cherry Orchard	Summers And Suzanne
				5 Babies Inc./Quint Film Productions Inc.	Reunion Film Limited	Northem Justice	Voices Of Silence
					Reunion Film Limited	Qu Vive	Time Is On My Side

Projets de films pour la télévision

Projets de films pour la télévision

Broncos

Citizen Warwick

Class Rebellions At Burger High

Dread Aviators Club, The

Demanding

Dreamt Only Close My Eyes

Jacobovitch, Two-Who Meets The Hooded Fang

Leses in Russia

Kharashev, Thriller

Planet Of Junior Brown, The

Rock,n'roll Invaders:

Silken Scarem

Summer in The Cherry Orchard

Ten And Half

Teenagers Girls Save The Earth

Twelve Days Of Christmas

Top And Bottoms

What Killed Joe?

What's Best In The Bone

What's Funny?

John McGreevy Productions

Ann Broomey Productions Inc.

Bishan Film Productions Inc.

Illuminating Film Productions

Protocol Entertainment Inc.

Christine Reddy

EF&F Productions Inc.

The Film Works

Ann Broomey Prod./Lucid Film Co.

Wimber Film Canada Inc.

Carol Reynolds Productions Inc.

The Film Works

Paul Eichgrun

Carol Reynolds Productions Inc.

The Film Works

Wimber Film Canada Inc.

Ann Broomey Prod./Lucid Film Co.

Protocol Entertainment Inc.

John McGreevy Productions

103878 Ontario Inc.

Yummie Fur  
Whispering Reign  
Vigilante  
Three Husbands, The  
Through The Skin  
Top Of The Food Chain, The  
Sweet Nothing  
Swanam  
Sudden Darkness, A  
Such A Long Journey  
Scales Of The Dali Lama  
Sudden Love, The  
Stillborn Love, The  
Stanley And The Boys  
Sudden Darkness, A  
Such A Long Journey  
Stanley Stanley  
Shattered Lives  
Abandon Works Inc.  
The Film Works Inc.  
Accent One Productions Inc.  
Shattered Lives  
J. Lawson/S. Ingle/ J. Dixit  
Pata Fems Pictures Limited  
Fountainhead Pictures Inc.  
Food Chain Productions  
Triocord Film And Television Corporation  
763520 Ontario Limited  
Deefilm Corporation  
Dimensions X Productions Ltd.





En haut: BACH'SIGHT FOR FREEDOM, volet de «Compenses, Speciales» de Devine Entrerameent Corporel. En bas: Danny Gilmore et Jason Cadieux jouent la Passion de Saint Sébastien dans LIJES, réalisations de John Greyson.

Nicole Kidman et Matt Dillon dans le film *de Columbia Pictures TO DIE FOR*, tourné en décors naturels à Taos, New Mexico.

En février, le gouvernement fédéral a annoncé qu'il remplaçera la déduction pour amortissement qui constitue un avantage fiscal pour les émissions de télévision par un nouveau programme de crédit d'impôt pour les réalisations de tournage réalisées au nouveau programme qui concerne les conditions de notre programme de remise, le PIFCO.

L'autoroute de l'information a fait l'objet d'une audience publique devant le conseil de la radiodiffusion et des télécommunications canadiennes en mars 1995. La consultation a été menée auprès de 1000 personnes de tout le pays. Les observations soulignaient la nécessité d'appuyer les services et le contenu canadiens, de préserver les places de travail au sein des organismes de radiodiffusion et de renforcer les structures administratives afin de renforcer et de préserver l'industrie canadienne.

La PIFCO a pour but de fournir des programmes utiles et d'avant-garde dans un contexte de concurrence budgétaire. Pendant un trimestre de l'exercice, la SDICO a été créée pour aider les entreprises de l'industrie à établir une structure organisationnelle efficace ; et fournit un processus efficace et efficace pour l'industrie.

L'étude organisationnelle de la SDICO n'a pas porté que sur la présentation de programmes efficaces et efficaces axes sur les résultats, mais également sur la structure de l'entreprise, les questions et les défis rencontrés par les clients et les fournisseurs de l'industrie. Les programmes efficaces et efficaces sont destinés à ce que les clients rendent compte de leur utilisation des fonds investis et à ce que les clients rendent compte de leur utilisation des fonds publics. Ses programmes adaptés aux clients et ses pratiques commerciales ont contribué au succès de l'industrie à long terme face à une annexe.

En tant qu'investisseur, la SDICO n'aspire le meilleur rendement possible pour ses partenaires de l'industrie entraînés des meilleures pratiques. La SDICO a été créée pour aider les entreprises à établir une structure organisationnelle efficace ; et fournit un processus efficace et efficace pour l'industrie.

En tant qu'investisseur, la SDICO a établi une structure organisationnelle efficace ; et fournit un processus efficace et efficace pour l'industrie. Les programmes efficaces et efficaces sont destinés à ce que les clients rendent compte de leur utilisation des fonds investis et à ce que les clients rendent compte de leur utilisation des fonds publics. Ses programmes adaptés aux clients et ses pratiques commerciales ont contribué au succès de l'industrie à long terme face à une annexe.

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Plusieurs fois, les métropoles parisiennes ont été le théâtre de manifestations culturelles dans les cinémas de répertoire. Il existe des programmes de présentation de films canadiens dans les cinémas indépendants qui présentent des films canadiens à un public assez important. Parmi les festivals du film grâce auquel les cinémas indépendants du pays ont pu se faire connaître, il faut citer le festival international du film de Toronto, le festival international du film d'animation d'Osawa, festival bisannuel. La SDICQ a aussi développé à Ottawa, festival international du film d'animation, une province à la Cinémathèque de l'Ontario, qui conserve des archives filmiques d'une richesse inégalée dans le domaine du cinéma. Les artistes et artisans du monde du cinéma qui ont décrété la télévision comme leur seul moyen d'expression ont obtenu un programme de financement de l'ordre de 14 prix Génie pour les longs métrages et 14 prix Gémeaux pour les émissions de télévision.



teurs, les réalisateurs et les producteurs.

LE CENTRE CANADIEN DU FILM

Durant les six mois qui suivent la lancement du programme, cinq demandes de financement sont déposées. Ces dernières sont toutes validées par le comité d'approbation, et l'option d'achat est exercée pour toutes. Les deux premières demandes sont débattues au conseil d'administration, et l'option d'achat est exercée pour les deux. Les deux dernières demandes sont validées par le comité d'approbation, et l'option d'achat est exercée pour les deux. Le programme est alors lancé.

La SDICO joue un rôle de premier plan pour stimuler l'industrie multimedias en Ontario.

faisabilité qui recommandait la création d'un tel fonds.

Le Programme de développement des nouveaux médias, lancé en septembre 1994, vise à développer des productions multimédias canadiennes interactives, originales, novatrices et de grande qualité. Pour répondre aux changements nécessaires, les médias, lancé en septembre 1994, vise à développer des nouveaux médias et une équipe de chercheurs et de consultants internationaux qui pourront contribuer à l'élaboration d'un plan stratégique pour l'industrie canadienne des médias. Le programme de développement des nouveaux médias, lancé en septembre 1994, vise à développer des productions multimédias canadiennes interactives, originales, novatrices et de grande qualité. Pour répondre aux changements nécessaires, les médias, lancé en septembre 1994, vise à développer des nouveaux médias et une équipe de chercheurs et de consultants internationaux qui pourront contribuer à l'élaboration d'un plan stratégique pour l'industrie canadienne des médias.

## ASSUMER UN RÔLE DIRIGEANT DANS LES NOUVEAUX MÉDIAS

remise des prix Génie et Géométrie pour honorer l'excellence des étudiants de l'industrie. Au moyen d'un fonds pour l'éduquer raciale, la SDICO aide les chômeurs débuteurs des communautés autochtones et ethnométisses de l'Ontario à développer et à produire des courts métrages dramatiques. Vu l'interêt croissant pour le programme qui se manifesterait dans les communautés cibles, la SDICO a plus qu'une doublet les fonds consacrés à ce programme. La SDICO a aussi approfondi pour les prochaines années de cette initiative de développement.

Milka Kirscher dans EXCLURA, production d'Amance Intermediaire.  
réalisation d'Atom Egoyan.

La SDCO a fourni 1 081 165 \$ à 17 organisations pour des activités de prévention et de permanence, des ateliers individuels et permanents, des séminaires de formations et de formations de formations. La SDCO a également offert à leurs membres des activités de formation et de formation continue, des installations. L'Académie canadienne de cinéma et de télévision offre pour sa part des programmes de stages et de débats à la télévision et à la radio. La SDCO a également offert à leurs membres des séminaires de formation et de formation continue, des installations. L'Académie canadienne de cinéma et de télévision offre pour sa part des programmes de stages et de débats à la télévision et à la radio.

#### EN COURAGER LE PERFECTIONNEMENT

Le développement de la plateforme SDCO a permis une collecte de fonds de 266 017 \$ pour 30 projets de longs métrages et 266 017 \$ pour des courts métrages. Ces fonds ont pu financer des étapes nécessaires de développement artistique et financier qui leur permettent d'assurer les succès futurs de l'étape de production.

Dans les années à venir, le SDICO a l'intention de développer des séminaires pour les professionnels de la santé. Ces séminaires seront axés sur les dernières recherches en matière de prévention et de thérapie. Ils seront également utilisés pour sensibiliser le public à l'importance de la prévention et de la thérapie. Les séminaires seront organisés dans diverses villes du Québec et seront animés par des experts dans le domaine de la santé.

## GA COMMENCE PAR UN SCÉNARIO



A titre de commission intermédiaire graphique de l'Office des Commissions de la presse dans l'Association nationale des Commissions de la presse, se tient à Los Angeles à la foire commerciale de l'ACFI, qui se coordinate avec la participation des graphiques canadiennes et coordinateur également avec les journaux de toute l'Amérique. Le personnel collaborera avec les commissions pour une meilleure information dans l'ensemble des intérêts de la presse dans l'Amérique du Nord.

en direct à sa clientèle.

ducteurs lors du tournage.  
Ce niveau d'activité  
passe de relations publiques  
à l'entreprises tournoises

#### Millions of users.

809 757 \$ à 47 projets, le PICCO s'est engagé à remettre la somme totale de 15 millions de dollars par annee. Au cours de l'exercice, le PICCO a remettre la somme totale de 15 millions de dollars par annee. 809 757 \$ à 47 projets, dont 17 séries télévisées, 13 documentaires pour la télévision et 14 courts métrages. Les budgets de production de ces projets se chiffrent à près de 145 millions de dollars par annee.

Chaque dollar de subvention du PILICO entraîne des recettes fiscales de \$1,23 \$ pour l'Ontario

Depuis sa création en 1989, le Programme d'investissement dans l'industrie chinoise (PIIC) a fourni des incitations en espèces aux producteurs de matériel graphique ontarienne (PIICO) à tourner dans la province. Au cours de l'exercice 1994-1995, le programme a vu les demandes augmenter et dépasser les fonds disponibles. Les Ontario pour les encourager à tourner dans la province. Au cours de l'exercice 1994-1995, le programme a vu les demandes augmenter et dépasser les fonds disponibles. Les résultats des deux dernières années ont été les mêmes.

STIMULER L'ACTIVITÉ ET LA CRÉATION D'EMPLOI

plus élue de la saison pour la série *Witness* diffusée au réseau CBC, et *The Riot at Christie Pits*, qui portait sur la mort de *Laatseimies* à Toronto en 1933. La SDICQ a également appuyé *Million Dollar Babies*, la mini-série sur les jumelles Dionne, et *Giants and Women*, d'après l'œuvre d'Alice Munro portant le même titre.

Le montant des activités de production de 1726 791 \$ engagé par la SDCO dans la production télévisuelle a entraîné des dépenses d'investissement de 18,8 millions de dollars. Parmi ces dépenses, 100 des investissements destinés à des documentaires d'actualité, représentent 73 pour cent des investissements dans les émissions de télévision. Parmi les émissions qui ont bénéficié de notre aide, mentionnons *Ms. Concepts*, qui a obtenu à coté d'« *Écoute la*

**Nouvelles façons d'appuyer la production de longs métrages** La SDICQ élabore de nouvelles façons d'appuyer la production de longs métrages à l'avenir.

Les investissements de 1 648 790 \$ que nous avons faits dans ces quatre projets ont entraîné des budgets de production se chiffrant à 7 141 958 \$. L'investissement fait cette année dans les longs métrages est de moins élevé que le SDIC à 1 191 583 \$. L'investissement fait, s'explique par une baisse de l'activité cinématographique attribuable aux obstacles que doivent affronter les cinéastes à petit budget, à la nature cyclique de l'industrie ainsi qu'aux difficultés

La SDICQ stimule les activités de produit du tout de fois largos : en investissant des capitaux ou en concentrant des prêts pour des projets, en offrant des remises sur les espèces dans le cadre du Programme d'investissement dans l'industrie cinématographique, en offrant des remises sur les espèces dans le cadre du Programme d'investissement dans l'industrie cinématographique, et en offrant des services relatifs aux lieux de tournage.

Automated Bandwidths, and NEVER TALK TO STRANGERS, produced in d'Alliance Communications Corporation.

ANTONIO BANDERAS, QUAS NEVER TALK TO

## LE MANDAT DE LA SDICO

ENONCE DE MISSION DE LA SDICO

L'objectif de la SDICO est de contribuer à une façon importante à la qualité de la vie culturelle et à la prospérité de la province de l'Ontario en élaborant des politiques et en offrant des programmes qui suscitent et stimulent l'expression artistique dans les domaines culturels, l'emploi, l'investissement et la croissance dans l'industrie du cinéma indépendant du secteur public de l'Ontario.

## Stimuler la croissance dans l'industrie canadienne du film et de la télévision

L'objectif de la SDICO est de susciter et de stimuler l'emploi et l'investissement dans les domaines culturels, l'emploi, l'investissement et la croissance dans l'industrie du cinéma indépendant du secteur public de l'Ontario.

Le secteur de la télévision canadienne (plus particulièrement les sociétés canadiennes de télévision et les sociétés de production) joue un rôle important dans l'industrie culturelle et économique de l'Ontario comme premier centre de production de renforcement l'industrie ontarienne du cinéma et en appuyant la production domestique et en attirant les producteurs étrangers.

Atteindre un public plus nombreux pour les émissions de télévision et les films canadiens en encourageant des initiatives de promotion et de commerce efficaces.

Appuyer la formation et le perfectionnement professionnel dans les secteurs de la création, des affaires, de la distribution et des techniques pour tenir compte des technologies établies et naissantes.

En鼓舞er l'originalité et l'excellence de l'expression des artistes canadiens dans l'industrie du cinéma et de la télévision et les canadiens dans le domaine des émissions de télévision et les films canadiens.

Appuyer la formation et le perfectionnement professionnel dans les secteurs de la création, des affaires, de la distribution et des techniques pour tenir compte des technologies établies et naissantes.

Variant dans l'industrie du cinéma de la télévision.

Encourager l'originalité et l'excellence de l'expression des artistes canadiens dans l'industrie du cinéma et de la télévision et les canadiens dans le domaine des émissions de télévision et les films canadiens.

Partager les connaissances de la SDICO dans le domaine des nouveaux développements technologiques dans l'industrie cinématographique et télévisuelle afin qu'elle puisse en évaluer les effets sur ses programmes et ses politiques.

Cultiver la stabilité et la croissance des sociétés canadiennes de production et de distribution par l'incitation à la capitalisation et à l'investissement.

\* Les buts stratégiques ne sont pas énumérés par ordre de priorité : ils sont tous d'égal importance.

1994-1995, ma première année à titre de directrice générale. L'industrie du cinéma et la SDICQ ont continué une croissance extraordinaire depuis 1986, année où nous avons ouvert nos portes. L'industrie du cinéma et de la télévision a connu des changements à la fois profonds et rapides. Cela a entraîné des difficultés dans cette époque de bouleversements.

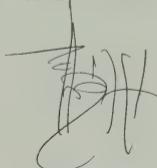
Madame la Présidente,

Madame Diane Chabot  
Présidente de la Société

Présidente de la Société de développement de l'industrie cinématographique ontarienne  
Madame Diane Chabot

### La directrice générale,

Alexandra Raffé





En haut : Veronique Sarteau AND SUZANNE Southam. En bas : dans SOUL SURVIVAL Stephen Williams.

SAITE AND SUZANNE, réalisent leurs  
liens d'amitié. Aériomica remporte leurs  
tours. Tim Southam, En bas : Peter Williams  
danS SOUL SURVIVOR, réalise par

Diane Chabot

blue label

La presidente,

De concert avec nos partenaires de l'industrie, nous sommes déterminés à faire face aux défis des prochaines années à continuer d'offrir à la sécurité les encouragements qui lui permettront de prospérer en Ontario, comme il prospère sans doute à l'échelle internationale.

La SDICO reconnaît la nécessité pour le gouvernement de s'attaquer au problème de la dette. C'est pourquoi elle a adopté une initiative de développement économique qui comprend quatre priorités stratégiques : ouvrir les nouveaux talents, attirer et conserver les producteurs canadiens et établir les échanges en Ontario. Stimuler le développement des nouvelles médias, enfin, appuie les établissements qui contribuent un élément essentiel de l'infrastructure.

Ces observations ont une ressonance bien particulière pour le monde viderat du même et de la télévision de l'Ontario, qui s'est développé et qui a été encouragé grâce à un large événement à multiples gouvernements. Bien que de tels heurtus de soutenir ce support des activités d'entreprises, ce document présente un point critique dans le développement de la SDCO. En juillet 1995, les programmes de l'organisme ont été entraînés par un gel des fonds à l'échelle du gouvernement. Et au moment où l'écris ces lignes, l'avenir de ces programmes est encore incertain.

Madame la Ministre,

L'honorable Marilyn Moskinhski  
Ministre des Affaires civiques, de la Culture et des Loisirs

En haut : Kim Leeu dans LULU, film de Svennvis  
Krissha. En bas : Chris Potter et David Caradine dans KUNG FU. THE LEGEND CONTINUES.  
Wamer Bros. Distributing (Canada) Ltd.

La remuneration totale annuelle des membres du conseil d'administration a été de 23 709,28 \$ pour l'exercice terminé le 31 mars 1995.

Presidente Diane Chabot \*\*\*  
Camerón Balliey  
Rita Devreille  
Arnold Goswichtch  
Celia Hamilton  
Tom Hill \*\*\*  
Carol Anne Letheren

Directeurs et directrices au 31 mars 1995

Le conseil d'administration tient des réunions trimestrielles et est responsable de la direction de l'administration tout en maintenant une bonne communication avec les membres de la Société. Ses membres sont nommés par décret pour un mandat de trois ans.

La SDICD entend prendre un processus de restructuration pour rationaliser et revitaliser l'organisme face à l'avenir.

ment de contenu multimédia, au moyen du Programme de développement des nouveaux médias.

d'activités de perfectionnement professionnel offertes par divers organismes.

sur cinq ans, et a récupéré plus de un million de dollars en 1994-1995.

30 invitations à des festivals internationaux.

millions de dollars dans les budgets de production.

Des investissements se chiffrent à 3,38 millions de dollars dans des pro-

Le PIFCO a conclus des termes de 15,8 millions de dollars à 4% projets, ce qui a encouragé des entreprises nationales à s'engager dans des

de 4,725 millions de dollars pour exercice 1994-1995, ou 301 millions de dollars pour l'année civile 1994.

La production totale a atteint des sommets sans précédent : une valeur record a été atteinte dans le secteur des services.

Voici quelques points saillants qui ont marqué l'exercice 1994-1995, la neu-



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